## Romanticism

(1790 – 1850) Unlike many other art movements, Romanticism does not have a specific art style. Instead it focuses on themes such as individualism, nature, the different shapes and meanings of beauty, and emotions caused by endeavour and the human impulse to create. This is a stark contrast to the Enlightenment, which focused more on the abstract. (Chilvers and Glaves-Smith, 2009)



**Wanderer above the Sea of Fog (1818) – Casper David Friedrich**



**The Burning of the Houses of Lords and Commons (1834 -1835) – J.M.W Turner**



**Portrait of a Negress (1800) – Marie-Guillemine Benoist**

## Impressionism

(1860 – 1880) A direct reflection of how the artists saw the world, not how the world actually is. It is mostly characterised by a saturation of colour, the use of light and shadow, scenes of upper class leisure, and nature and the streets of Paris. The term Impressionism was coined to describe the ‘unfinished’ quality of the paintings. (Chilvers and Glaves-Smith, 2009)



Garden at Sainte-Adresse (1867) – Claude Monet



The Dance Class (1874) – Edgar Degas



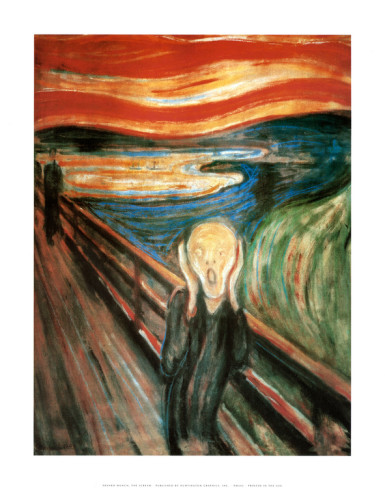
Young Woman Knitting (1883) – Berthe Morisot

## Expressionism

(1880 – 1905) Artists from the Expressionist era rejected the Classical traditions of art (Roman and Greek). Expressionism focuses on the intense emotions of the artist/human, the art style usually being an exaggerated image, vibrant or sinisterly dark colours and an abstract use of perspective and objects. (Chilvers and Glaves-Smith, 2009)



Wheat Field with Cypresses (1889) – Vincent van Gogh



The Scream (1893) – Edvard Munch



Card Entertainment (1886) - Elin Kleopatra Danielson-Gambogi

## Abstract Art

(1910 – 1920) Rejects the representation of physical ‘real’ objects, and instead uses line, shape and colour to distort recognisable images/objects. (Chilvers and Glaves-Smith, 2009)



Abstract Composition (1913) – Franz Marc



Acrobat (1913) – Jacques Villon



Abstract Painting (1914) – Vanessa Bell

## Conceptual Art

(1960 – current) Focuses on different themes; one of them being the nature of art itself. The term ‘Conceptual Art’ is coined to any art that cannot be placed in the traditional categories. Conceptual art is heavily influenced by Minimalism, and yet does not embrace the minimalistic tradition of just using sculptors and painting as a medium. (Chilvers and Glaves-Smith, 2009)



Sanctuary (2007) - Job Koelewjin

conceptual art by ivain puig

rhysisterix:

sympathyfortheartgallery:


absorbed:

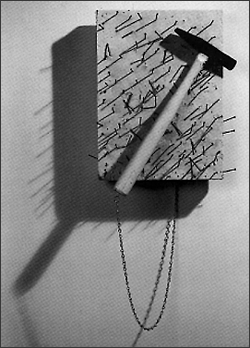

saintstigersloversart:


Ivain Puig (think this is how the name is spelled, I’



Hasta las Narices (2004) - Ivan Puig



Painting to Hammer a Nail (1966) – Yoko Ono

## Tachisme

(1940 – 1950) Tachisme is an art style in the branch of ‘Abstract art’. Its main characteristic is random splotches of colour, and is widely loved for its spontaneity. Tachisme is mainly a French phenomenon, so most artists were based in France. (Chilvers and Glaves-Smith, 2009)



Dislocation du Labyrinthe – Maria Helena Vieira da Silva



Evocation Bleue (1989) – Chu Te-Chun



Apocalypse (1953) – Camille Bryen

## Primitivism

(1660 – 1800) Primitivism is a term used to describe art that came from Africa and Asia. It focuses on primal themes such as fertility and ancestry. However, when ‘Primitivism’ became popular, western artists started to use the style that was from Africa and Asia. (Chilvers and Glaves-Smith, 2009)



The Seed of Areoi (1892) – Paul Gauguin



The Jungle (1943) – Wilfredo Lam



Apple Butter Making (1944 – 1947) – Grandma Moses

## Pop Art

(1960 – 1970) A rejection from the individuality of abstract expressionism, ‘Pop Art’ focuses on the unoriginality of pop culture and mass consumerism. Characteristically artists will use images advertising and celebrities, cell shading and bold colour use. (Chilvers and Glaves-Smith, 2009)



Maralyn Monroe (1968) – Andy Warhol



Vaccuming Pop Art – Martha Rosler



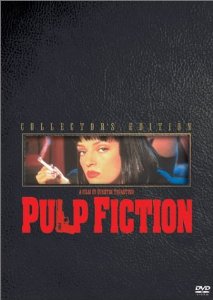
Look Mickey (1961) – Roy Lichtenstein

## Postmodernism

(1960 – current) Hard to define, postmodernism is basically just the era that came after modernism. Postmodernism was popular amongst architects and theatre groups. It focused less on religion, capitalism and the influence of the west. (Chilvers and Glaves-Smith, 2009)



Beetham Tower (2006) – Ian Simpson



Pulp Fiction (1994) – Quentin Tarantino

## Modernism

(1860 – 1970) A broad term to describe modern thought, freedom and creativity. Modernism focuses on artists’ individuality and modern capitalism, the latter the reason why it probably began. Modernism is quite hard to define as such in characteristics, but the movement reached from art to most notably theatre, Samuel Beckett being a prominent figure in modern theatre. (Chilvers and Glaves-Smith, 2009)

## Dada

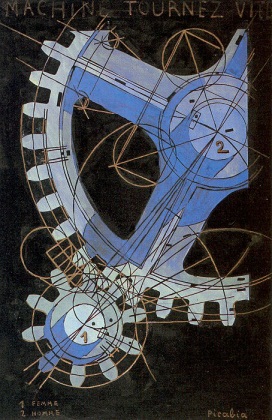
(1915 – 1922) Originated from the disillusionment of the First World War, some themes it focuses on are revolution, anarchism and the moral corruption of society. The latter, making Dadaists work together in collaboration to shock people out of complacency. Characteristically, it rejected the standards for beauty and instead focused on the chance in art. Collages and sculptures are typically used. (Chilvers and Glaves-Smith, 2009)



Dada Head (1920) – Sophie Taeuber-Arp



Bicycle Wheel (1913) – Marcel Duchamp



Machine Turn Quickl (1917) - Francis Picabia

## Surrealism

(1920 – current) Art inspired by Sigmund Freud’s theories of the conflict between the desires of the unconscious and the need to live in society. Surrealism has changed over the years, not having a particular style. But a common characteristic is its dream-like atmosphere. Surrealism grew from the Dada art movement. (Chilvers and Glaves-Smith, 2009)



Fish Basket (1965) – Eileen Agar



Swan Reflecting Elephants (1937) – Salvador Dali



What the Water Gave Me (1938) – Frida Kahlo

Formalism

(1800 – current) A discussion that focuses on line and shape to evaluate the value on a piece of art, all other things about the work of art, such as meaning and representation is secondary. (Chilvers and Glaves-Smith, 2009)

Realism

(19th century) Realism breaks away from the tradition of the idealisation of society, religion, history and myth. Instead, it tries to depict the world accurately; characteristically using scenes from everyday life of the common people. In theatre it is used to depict a ‘slice of life’ and like the art, it also depicts life of the common people.(Chilvers and Glaves-Smith, 2009)



**Mausoleum of Shah-i-Zinda in Samarkand (1879) – Vasily Vereshchagin**



Madame Pascal (1874) – Leon Bonnat



The Horse Fair (1835) – Rosa Bonhuer

## Cubism

(1907 – 1914) A movement that influenced both art and architecture, Cubism abandoned the traditional fixed viewpoint, and instead used fragments of an object to depict a mixture of viewpoints. Characteristically, Cubism is made up of squares/cubes of varying sizes to create the style it is so famous for. (Chilvers and Glaves-Smith, 2009)



The North – South – Gino Serevini



Portrait of a Philosopher (1915) – Lyubov Popova



Study of a Dead Crow – Marie Vorobieff

## Fauvism

(1905 -1907) An art movement that came about after the First World War, it focused on the experimentation of vivid and unnatural colours to depict the world. Although this movement was short lived it had an influence in the development of Expressionism (Chilvers and Glaves-Smith, 2009).



Copse of the Banks of the Garonne (1900) – Henri Matisse



Landscape in Provence (1908) – Andre Derain



Self Portrait with an Album – Emilie Charmay

## **Abstract Expressionism**

(1940 – 1950) An art movement that originated from America after the Second World War, it was mostly influenced by Surrealism and has varied stylistic forms. However, Abstract Expressionism focused on the freedom of expression, and acting upon the desire to create. (Chilvers and Glave-Smith, 2009)



Noble Numbers (1965) – Alice Baber



John F. Kennedy (1963) Elaine de Kooning



Still Live with Grapefruits (1954) – Audrey Flack

## Altermodern

(2009 – Present) Not clearly defined, as it is very new, the word Altermodern is intended to mean the “specific modernity according to the specific context that we live in – globalisation, and it’s economic, political and cultural conditions” (Bourriaud, 2009). And so far it is focused on the wandering experience of time, space and medium.

Ian Chilvers and John Glaves-Smith. 2009. *A Dictionary of Modern and Contemporary Art*. 2nd ed. Oxford University Press. [www.oxfordreference.com.prospero.murdoch.edu.au](http://www.oxfordreference.com.prospero.murdoch.edu.au)

Bourriaud, N. 2009. "Altermodern: A Conversation with Nicolas Bourriaud." Art in America,March 17. <http://www.artinamericamagazine.com/news-opinion/conversations/2009-03-17/altermodern-a-conversation-with-nicolas-bourriaud/>

**Example Art Sources**

Finn, C. 2007. "New Amsterdam Art Makes Gas Pump a Thing of Beauty." Wired,December 20. <http://www.wired.com/underwire/2007/12/new-amsterdam-a/>

Ivan Puig. 2010. *Ivanpuig.net.* <http://www.ivanpuig.net/index.html>

WikiPaintings: A Visual Encyclopaedia. 2011. *WikiPaintings.org.* <http://www.wikipaintings.org/>